

# The Hearn Collection Of Old and Modern Art

A Fine Group of XVIIIth Century English Paintings—The American School in Good Form—Ivories and Porcelains

By Royal Cortissoz

The late George A. Hearn was a man of warm and sympathetic nature, quick in helpful ways, altogether sanguine and generous. These humane traits reacted upon his proceedings as a collector. He bought works of art wholly because he liked them, not as investments; he bought lavishly and sometimes impulsively. Considering in its length and breadth the collection of paintings and miscellaneous objects which the executors of his will have placed on view at the American Art Galleries, prior to its dispersal at auction, one recognizes immediately the rigidity it had in a wholehearted enthusiasm for art as art, a gusto for beautiful things regardless of school or rank. Collectors are of very diverse types. The present writer recalls certain connoisseurs of the intensely specialized kind, M. Doucet and his circle, the English, Dutch, French and Dreyfus and his Renaissance marbles and medals, Mr. Freer and the cult of Oriental antiquity which he has developed along with his passion for Whistler and a few other Americans. Mr. Hearn had some clearly defined tastes. There is no mistaking his ardor for American painting, for Sir Joshua and his circle and for ancient vases. But all the time that he was interesting himself in these matters he was ranging over illimitable fields, picking up old masters of every period, modern school, and collecting many more moderns, English, Dutch, French and so on. He was an eclectic if ever there was one, and whether from his very catholicity or from the impulsiveness forementioned, he not infrequently found himself with a poor picture on his hands. But this never dulled his instinct for fine things. The negligible canvases in the present exhibition are powerless to obscure the remarkable body of good paintings it contains.

A judicious scheme of hanging has concentrated in the first large room most of the leading old masters in the collection. The British school prevails, yet, if there is one canvas more than any other gloriously distinguished in the place, it is the big Guardi, the "Sea-port and Classic Ruins in Italy," which the fates ought promptly to bestow upon the Metropolitan Museum. It is a museum picture, because of its scale and monumental character; but, as it happens, it contains the subtlest essence of the Venetian master, illustrating as eloquently as any of his smaller, more spontaneous, works the sincere and delicately luminous naturalism underlying his rather theatrical type of composition. Study of it will reveal to the observer the reason why Guardi has so often been cited as a forerunner of the impressionists. It is a very modern sort of landscape truth that is used with the beauty of this picture. Facing it is the celebrated version of Gainsborough's "Blue Boy," which has always been a subject of debate, and on which the catalogue frankly reports all the well known dubieties of criticism. These dubieties are impossible to ignore; they are natural and inevitable, especially for the commentator who has made a careful examination of the "Blue Boy" at Grosvenor House. It is said that within the last few months the Duke of Westminster has had \$300,000 offered to him for his painting, that he held out for \$400,000, and that two American collectors have declined it at that figure. If this is true, we can only express surprise that the portrait was not immediately sold over here. It is a thrilling piece of painting, as consummately characteristic of Gainsborough as the "Perdita Robinson" of the Wallace collection, and that is Gainsborough raised to the 14th power. It is the competition of the Grosvenor House version which does more than any of the obscurities and puzzles of historical research to challenge the prestige of the Hearn portrait. One of the guesses about the latter, duly recorded in the catalogue, is that Hopper painted it, having had the original in his possession at one time, with every opportunity to make a copy of it. However this may be, the crucial point lies in the handling. Gainsborough's "feathery" touch, missing from the figure. His bravura in the treatment of landscape is in no wise manifested in the cold background. On the other hand, an important fact remains to be reckoned with—namely, that there never would have been any argument about the two versions at all if this one had not happened to be a very handsome portrait.

The portraiture otherwise represented in this room raises no "historic doubts." It is the characteristic portraiture of England and the Low Countries, that kind of formal, dignified painting which seems profoundly academic beside our modern productions, entirely impersonal as compared with the work of, say, Whistler or Sarrent, but possessed of a serene distinction to which the connoisseur will always gratefully return. It is interesting to note, moreover, how the personal force of the master invariably makes itself felt through even the courtliest of conventions. Take, for example, the "Dr. Charles Burney," by Reynolds. The catalogue mentions that it was exhibited at the Royal Academy in 1781, but it must have been painted years before, since it shows the father of the immortal Fanny as a young man.

More probably it was done in 1769, when Burney got the Oxford degree implied in his costume. Reynolds himself would then have been in his prime, using his brush with ease and energy. The broad, robust character of the portrait is exhilarating. The version of his "Age of Innocence," that picture in the National Gallery which is probably the most popular of all his studies of children, is a first rate replica. The

better rating if it could be worked out, and all through the galleries there are constantly encountered portraits of this gravely decorative character. It is impossible to traverse them in detail. One may note, simply, the presence of excellent examples of such varied individuals as Bol and Coello, Mignard and Bruyn, the Pourbus and Drouais. Shining forth among all these immobile souvenirs of the older régime is the tense, precise portrait of "Juan Manuel Alvarez de Faria," by Goya, a superb page from the more polished annals of the brilliant eighteenth century Spaniard.

Apropos of things Spanish, there is an artist here vividly reminding us of Mr. Hearn's readiness to depart from the beaten paths when he saw a good thing beckoning to him. This is the minor master of Madrid, Francisco Collantes, who was born in the same year as Velasquez. He is unknown compared with that portent, but his "Flight Into Egypt," in the present collection, is pleasantly suggestive of the surprise sometimes concealed behind the mournful appellation of "ignoto." It does not matter that the blacks are a little oppressive. The scene as a whole is wonderfully dra-

matic. Mr. Hearn, we gather, was stirred by him. He acquired another Collantes, the long, narrow "Landscape and Figures," which, again, is not a great picture, but has an undeniable quality. The miscellaneous old masters, if we may so describe them, most persuasively assert themselves in just this way, at odd moments here and there, and not always through any potency of established renown. Thus the luminous, even sparkling, "Cattle and Landscape" of Philippe de Loutherbourg has a delightful salience denied to some of its far more pretentious companions. Another picture that requires to be sought out—it is in the furthest room—is the religious subject by Antonio del Castillo, the "Plaiting the Crown of Thorns," a striking work by a little known pupil of Zurbaran. The Italian pictures, mostly acceptable school pieces, form a fair contingent, but are subordinate to the English and Dutch group.

In the modern wing, which occupies a great deal of the space in the upper galleries, one thinks first of the good luck that Mr. Hearn had in finding so many beautiful pictures and then, looking further into the matter, one is even more attracted by a personal trait disclosed. We have spoken of his gusto. There is evidence here of a peculiarly winning characteristic in a collector, his swift response to new appeals, his curiosity and his willingness to back up that curiosity by support of the artists producing it. Mr. Hearn was not drawn by all the modern movements. He does not appear to have concerned himself with the Impressionists, or with the Whistlerians, and he refused to have any traffic whatever with the fantastic innovators of recent years. But he was interested in the younger men everywhere, when they were to be taken seriously, and his collection admirably shows this. The "Evening in the Desert," study of lions in a beautiful landscape, is one of the finest canvases J. M. Swan ever painted. Orpen, Morrice, Lavery, Hornel, are all well represented, and there are fewer than five paintings by the brilliant Scotch etcher, D. Y. Cameron. The three landscapes by this artist are not, to be sure, especially gratifying, but we rejoice in the taste that led Mr. Hearn to acquire the two Maris-like figure pieces "Lillian," a study in brown and scarlet

rests to-day. We referred just now to the smaller items, certain to be welcomed in the sale, the sketches and unassuming pictures which have high intrinsic merit. In such works the American section is particularly rich. Mr. Hearn had a way of giving a notable American painting to the Metropolitan or some other museum. Here are quantities of the fine performances which, if not precisely adapted to that purpose, are if anything better calculated for the more modest gallery, paintings by Horatio Walker, Robert L. Newman, C. H. Davis, F. W. Kost, Louis P. Dessar and a dozen others. They are well painted, likable things. With this collector, as with Dr. Johnson's philosophical interlocutor, "cheerfulness was always creeping in."

We have but little space left in which to survey the remaining objects which testify to his energy and zeal. Furniture, rugs, bronzes and porcelains fill much of the space. The porcelains are some good single color glasses and a distinguished array of Hawthorn jars. In the domain of ivories he was insatiable, assembling a fairly bewildering mass of statuettes and other carvings of all epochs. These curios range from antique simplicity to Renaissance flamboyance, from the archaic forms of the Consular Diptych, in the time of Marcus Aurelius, to the lavish ornamentation of German tankards. Some of the early French examples strikingly illustrate the genius of mediæval sculpture. The specialists to whom this part of the collection is addressed will be confronted by an embarrassment of riches. The specialist in more than one department is here well prepared for, notably in the small collection of Roman and Arabic iridescent glass. But it is with recollection of Mr. Hearn's catholicity that we end, as we began. He cared for beautiful things of all kinds. It is of such things that his collection is composed.

## THE GAINSBOROUGH BLUE BOY



(From the painting in the Hearn collection)

other Sir Joshua's are interesting without being impressive. The "Lady Spencer" (in one of the upper galleries) has his accustomed elegance, but the hands are weak. The best of the three Romneys is the three-quarter length of "Miss Hollingsworth," typical in composition and even more characteristic in the suave painting of the lovely head. Hopper's "Miss Denison" is a charming thing, and a little amusing, by the way, in the prophecy which it embodies, the prophecy of one of Sir Thomas Lawrence's favorite formulas. Beechey, who every now and then turns up in the exhibitions to excite surmises as to why he is not given better rank in the British hierarchy, is particularly well represented. The "Horsley Children" is a capital picture. And Zoffany, another minor figure, may be seen in a "Portrait of a Lady" of quite exceptional merit. It is a kind of echo of Gainsborough and has a sweetness that is without a trace of mawkish taint. The "Lady Stanhope," by Cotes, is too big a canvas, too much of a "parade" piece, to communicate his usual charm, but it has a certain stately distinction, like the similarly proud full length of "Anne Hyde, Duchess of York," painted by Sir Peter Lely. Both these canvases illustrate the successful effect that is to be got out of sheer scale.

A few landscapes are scattered among the portraits, admirable pieces by Solomon Ruissdael and Old Cromé; there is a fine Canaletto—the "Ponte della Canarogio"—and of the two Morlands the "Noonday Rest" is to be cordially noted. The single Turner, his "Fitz Alan Chapel, Arundel" is also a useful factor in the ensemble. But in this part of the show special significance attaches to the numerous examples of old Dutch and Flemish portraiture. The large "Family Group," by Van der Helst, supplies perhaps the best touchstone, a sterling specimen of the simple merits belonging to a bourgeois yet somehow distinguished school. Mr. Hearn had a marked predilection for these peculiarly human and sympathetic canvases. Downstairs, where the Van der Helst hangs, there are several works of kindred value, notably the two portraits of a beruffled gentleman and his wife (Nos. 331 and 332) modestly catalogued as school pieces, but strong enough to deserve a

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The American school, having the great upper room to itself, suggests the idea which we have already expressed regarding Mr. Hearn's collection, the idea of a miniature museum. And it is not such a "miniature" museum, either. There are 139 pictures here. Eight Wyants, of different periods, illustrate the fine sentiment and delicate skill of that pioneer, and his comrade, George Inness, is represented by two works which admirably commemorate the essential passages in his career. The "Berkshire Hills" is an early picture, typical of his tighter but still massive manner. In the late "Wood Gatherers" we see him at his apogee, a kind of orchestral master of color and synthesized forms. The little Italian study, "Near Perugia," done casually on mill board, affords a glimpse into his workshop, showing us the constructive fundamentals of his art. Homer Martin's curious, temperamental quality affirms itself in "A Glimpse of the Sea," one of the most original of his compositions. There is a panel of half a dozen Blake-locks, all interesting and one of them, the dark russet and blue "Landscape" (No. 113), looms up with the power of a noble Diaz. The late John La Farge is happily included in the company, a landscape painted in the early 80's recalling his quality of style in a vein of impressive simplicity.

The older men come inevitably into the foreground, but they do not by any means dominate. Mr. Hearn had a constant interest in our landscape tradition. The pictures by Wyant and Inness are followed by those of D. W. Tryon and J. Francis Murphy, the collected paintings by Charles Melville Dewey, George H. Bogert, H. W. Ranger and Theodore Robinson. There are four pictures by Robinson, every one of them full of his rare talent. The important figure piece, the "Girl Sewing," is among them. Dowling is represented by an early nude, "The Sorceress," a piece which well indicates the knowledge of drawing and modelling upon which his exquisite art



GEORGE A. HEARN PICTURE SALE

(Fourth Session)

At the fourth session, Thursday eve., a total of \$48,170 was realized for 97 numbers, for the most part of the early Italian, Flemish, Dutch, French and English schools, a grand total for the four sessions of \$394,165.

The session was in any way inspiring, as Mr. Hearn's collection was weakest in its examples of the early Italian, Flemish, Dutch and English schools, and a number of the paintings sold were frankly cataloged as copies. The highest price, \$4,700, was paid by Mr. Aaron Naumberg, for, possibly, a replica, or more probably, an early and excellent copy of Sir Joshua Reynolds's famous "Age of Innocence." (The catalog called it a "version.")

The largest buyer gave the assumed name of W. B. George.

Table listing art items with descriptions and prices. Includes items like 'Italian School, "Portrait of a Lady"', 'Constable, D., "View W. Norfolk"', 'Rathbone, J., "Ford Castle, Northumberland"', etc.

Table listing art items with descriptions and prices. Includes items like 'Ricci, S., "The Ascension" (canvas)', 'Flemish School, "Anasurur" (panel)', 'Italian School (probably a copy by Sassoterrato), "Flight into Egypt"', etc.

Table listing art items with descriptions and prices. Includes items like 'Total', 'Final Session'.

At the fifth and final session last evening, an announced total of \$209,975 was obtained for ninety-nine pictures, the majority attributed to early English painters. This total makes a grand total for the five nights' picture sale of \$604,130, which, added to the total of the five session sale of the art objects to date, or \$110,978, makes a grand total for the sale thus far of \$715,108, with two afternoon sessions, one of today and one of Monday still to come.

Table listing art items with descriptions and prices. Includes items like 'Guardi, F., "Landscape" (panel)', 'Van de Velle, A., "Winter Amusements"', 'Van der Neer, A., "Scene in Holland"', etc.

Table listing art items with descriptions and prices. Includes items like 'Constable, John, "Windor Castle" (mill-board)', 'Mariscotti, J., "Venice" (canvas)', 'Rudert, agent', 'Rudert, agent', etc.

Grand Total ..... \$604,130







## GEORGE A. HEARN ART SALE

The extensive art collections, formed by the late George Arnold Hearn, are to be sold at auction by the American Art Association, probably early in February next.

As a patron of art, and through his liberal gifts to the Metropolitan Museum, Cooper Union, Brooklyn Museum and other institutions, as well as through his generosity towards and his recognition of American artists, it is said that Mr. Hearn did more towards the elevation and encouragement of the fine arts in America than any other individual. To the Metropolitan Museum, Mr. Hearn gave outright over 100 representative paintings, including some eighty works by American artists, all of which are now shown in two large galleries there and, in addition, provided a fund of \$250,000, the income of which is to be used in the purchase of paintings by American artists.

The magnitude of the collections is such that they will require some ten sessions to disperse, including five evening sessions in the Plaza ballroom, where the paintings only will be sold.

The cataloging of the collections will require the services of experienced persons and will necessarily consume considerable time, and until the catalog is near completion, definite dates for the public exhibition at the American Art Galleries, and dates of the sale will not be announced by the American Art Association. But in all probability the sale will be held in the forepart of the winter season of 1918.

### Nearly 500 Paintings

Mr. Hearn's paintings number nearly 500 examples by masters of the ancient and modern schools, and the American school alone is represented by about 100 works of high quality.

Pictures by artists of the British school are second in number to the American section in Mr. Hearn's collection and include, among other important paintings, "The Blue Boy," given to Gainsborough, a work which has occasioned considerable discussion, and has brought forth opinions by students of early English art to the effect that the Hearn "Blue Boy" is the original and that owned by the Duke of Westminster is a replica, but that both are by Gainsborough. Other celebrated English masters are represented as follows: Reynolds by "Lady Stanhope," "Dr. Charles Burney," "Lady Spencer," "Mr. Hillyarr," "The Age of Innocence" and "James Paine"; Romney by "Lady Hamilton as a Vestal," "Miss Eleanor Gordon" and "Miss Hollingsworth"; Raeburn by "Portrait of a Gentleman"; Turner by "Fitz Alan Chapel, Arundel"; John Constable by "The Valley Farm," "Deadham Mill," "George Gassard A. R. A.," "Windsor Castle," "The Farm Cart," "Landscape, Suffolk" and "Hampstead Heath"; Beechey by "Portrait of Mrs. Humphrey"; Francis Cotes by "Lady Hardwicke" and "Miss Broughton," and Gainsborough, further represented by "Lady Sheffield" and "Landscape and Cattle."

Sir Thomas Lawrence is also represented by "Portrait of a Lady," "Lady Mackenzie" and "Portrait of John Julius Angerstein"; Hoppner by "Portrait of Miss Denison" and Barker of Bath, R. P. Bonington, Cosway, Old Crome, Dobson, Harlow, Sir Peter Lely, George Morland, Stark, Watson-Gordon and Zoffany are all represented by one or more character examples, and among the modern British painters, D. Y. Cameron is exemplified by five works, John Lavery by two, J. J. Shannon by three, and Swan and Bromley each by a representative picture.

### The Italian School

Although represented by a comparatively small number of pictures this section includes a remarkably fine Canaletto, "Porte della Carmanegio," an unusually important Guardi, "Seaport and Classic Ruins, Italy," and five smaller examples. By Jacopo Marieschi there are two fine examples, and Albano, Bonifazio, Croce, Il Vecchio, Ricci, Il Sassoferrato, Da Siena, Tintoretto, Veronese, Van Wittelli and Zuccvelli are each represented by superior works.

The old masters of the French school include the following works: "Grand Sunset, Genoa," and "L'Amour et Psyche," by

Claude Lorrain, and important portraits and landscapes by Danloux, Gascar, De Lairese, De Largilliere, Le Main, Lepicie, Pierre Mignard, Poussin, Tocque and Van Loo.

### Dutch and Flemish Artists

Ferdinand Bol, Brughel, Rubens, Gerard Dow, Hobema, Hanneman, Janssens, Jan Looten, Peter Nason, Pourbus, the elder, Jacob and Solomon Van Ruysdael, Teniers, the younger, Van der Neer, Van Ostade, Van Asen, van Thulden, Van Bloemen, Van der Helst, Verspronck, Jan Victoors and Wynants are all well represented.

The Spanish old masters represented include Coello, Collantes, De la Cruz, Goya, de Faria, Saavedra and Zurbaran.

### Barbizon and Contemporaneous Modern Foreign Schools

In the upwards of 100 modern foreign works, there are by Corot (2), Daubigny (3), Diaz (2), Dupre (2), Troyon (2), and there are works by Rosa Bonheur, Boudin (11), Bouguereau, Brascassat, Cazin (2), Collin, Courbet, Couture (2), Decamps (3), Fromentin, Harpignies (2), Josef Israels, Jongkind, Kever (4), Locolle, Albert Lynch, Van Marcke, Marillat, Jacob Maris, Matthew Maris, Mauve, Michel, Monticelli (4), Neuhuys, Pasini, Tony Offermans, Pokitonow (2), Raffaelie, Ribot (2), Roybet, Thaulow, Vollon, Weissenbruch, Ziem and Zorn.

### American Paintings

American artists are worthily represented as follows: Wyant (8), George Inness (2), J. F. Murphy (5), Blakelock (7), D. W. Tryon (2), Theodore Robinson (4), Homer Martin (2), E. Lord Weeks (7), L. P. Desjar (2), and Bunce, George Inness, Jr., Bruce Crane, Franzen, C. H. Davis, George Hitchcock, T. W. Dewing, F. K. M. Rehn, J. Alden Weir, R. B. Fitz. Dessar, Will Low, Guy Wiggins, Thomas Moran, Louis Loeb, Elliott Daingerfield, Kost, Dubois, A. C. Howland, Carleton Wiggins, Leonard Ochtman, Francis Jones, W. T. Smedley, C. Melville Dewey, Dearth, R. Swain Gifford, H. W. Ranger, Sartain, Newman, Lathrop, John Lafarge, Irving Wiles, Lawson and Hawthorne one each.

George H. Bogert, a protege of Mr. Hearn, is represented by upwards of 50 examples, considered the most important and examples of his best work.

### Collection of Antique Ivory Carvings

The collection of nearly 500 specimens dating from the XIII to the XVIII century, including many rare specimens of Byzantine, Gothic and Renaissance periods, are by artists of the French, Italian, Portuguese and German nations.

The Oriental porcelains comprise some 400 specimens of single colors, decorated, blue and white, blanc de chine and egg-shell porcelains of the Ming, K'ang-hsi and Ch'ien-lung periods.

The miniatures and cabinet gems are numerous, and among the miniatures are examples of Cosway, Nasmyth, Bone, Fleurbaun, Roudin, Dumond, Vestiers, Isabey, David, Guerin and Humphreys. Among the cabinet gems are many snuff boxes with miniatures inserted, Greek and Roman glass and other rare and interesting objects. The bronzes include the work of Barye, Meunier and other celebrated sculptors.

### Rare and Costly Art Furniture

Among this is a Louis XIV drawing suite of carved and gilded wood, upholstered in very fine old Beauvais tapestry illustrating the fables of La Fontaine; tapestry panels, screens, Louis XVI tables and other antique furniture of artistic character.

The Oriental rugs and embroideries are numerous and of rare and fine quality.

## LESSONS OF HEARN SALE

In the course of a long article on the recent Hearn picture sale in the current (April) issue of the "International Studio," Mr. Charles L. Buchanan argues very pertinently, confirming the already expressed opinion of the AMERICAN ART NEWS, that the result of said sale proved that American art has at last "come into its own."

Mr. Buchanan says in part: 13-14-15

"The Hearn sale of foreign and American pictures, served to fulfil in a sensational and unmistakable fashion the beliefs and expectations of that small minority of persons who have consistently averred and advocated the incomparable merits of American painting. The salient feature of the sale was the prices brought by American pictures. To say as much is merely to record the concrete inevitability of statistics. The question of personal prejudice and personal interpretation has nothing to do with the matter. Over and beyond all excesses of incident and idiosyncrasy of opinion, over and beyond all theoretical disagreements and antagonisms, one fact of supreme significance projects itself—the fact, repeatedly emphasized by the present writer, that American painting is the dominant issue in the art world of this country today.

### Modern Americans Pass European Works

The Hearn sale conclusively demonstrated the accuracy of perception possessed and exercised by those persons who have realized that America is producing and has produced great art. But it did more. It hinted tremendously, if we may so express ourselves, of revolutionary conditions and developments in the art world; conditions and developments of a nature undreamed of a bare half-dozen years ago. The spectacle of two houses of fundamentally foreign affiliations, Knoedler & Company and Scott & Fowles, competing with each other for the purchase of American pictures while foreign pictures were allowed to go practically unsupported, supplies us with an incalculable indication of the essential gist of things. And this essential gist of things is, if we correctly apprehend it, something as follows: Foreign art of whatever period and of whatever nationality must stand or fall in the future on its merits alone. It can rely no longer upon a spurious prestige. The time has gone by when a foreign trade-mark could be confidently expected to sell a picture to the American public."

### Hearn Foreign Art "Mediocre"?

"A question arises: Does all this indicate that an unstable public taste has turned, temporarily or permanently as the case may be, against foreign art and in favor of American art? We would not go so far as to commit ourselves to so crucial a decision. It may be argued, for example, that Mr. Hearn's collection of foreign paintings was mediocre. However this may be, it is probable that his foreign art would have brought higher prices six years ago than it brought in the sale recently concluded.

### Some Personal Opinions

The remainder of Mr. Buchanan's readable article, which space limitations will not permit of republishing in toto, discusses the relative merits of certain of Mr. Hearn's foreign and American pictures and his personal opinion of the prices paid for some examples of both. He notes that while Daubigny's "On the Oise" brought the highest figure paid for any foreign picture in the sale—namely, \$8,200—a Wyant brought \$21,500, a Blakelock \$17,500, a Murphy \$15,600, and an Inness \$30,800, and that a 16x22 Murphy brought \$3,800, as against the \$3,500 paid for an "excellent" Troyon.

He thinks that the comparatively low price of \$875 paid for a Tryon was "a legitimate reflex of the picture's inherent deficiency," is pleased that Ernest Lawson's works were admired and congratulates the Corcoran Gallery on its acquisition of Theo. Robinson's "Girl Sewing."

### Senator Clark's Murphy

Mr. Buchanan believes that "ex-Senator W. A. Clark rendered J. Francis Murphy singular disservice in paying for the latter's landscape the preposterous price of \$15,600," but says that "the Senator temporarily ratified the absurd notion, prevalent among dealers, that Murphy's art ceased 16 years ago, when, as a matter of fact, it only began 16 years ago, and his pictures painted previous to that period have no standing whatsoever in the judgments of authentic critics of painting." He declares there was no Murphy in the Hearn collection comparable to certain noted examples in the Shepherd, Burton and Baldwin collections, and asks: "Is it possible that ex-Senator Clark is the kind of buyer that does not hesitate to pay an exorbitant price for an indifferent work of art so long as the occasion be a conspicuous one?"

### Thinks Wyant Overrated

The \$3,600 paid by the Mabeth Galleries for a Homer Martin, Mr. Buchanan thinks, "approximated something like a just valuation of the picture's intrinsic worth," and he says that

"The finest Blakelock in the collection went for the disproportionately inconspicuous price of \$2,100, against the vastly inflated figure of \$17,500 paid for the same artist's 'Landscape.' Second in importance," he continues, "to Mr. Clark's unfortunate exhibition of a taste idiosyncratic, rather than equitable, was the \$21,500 (bought for Mr. Jacob Schiff) paid for the large Wyant. We are not one of those for whom the name of Wyant is sacrosanct. Despite our veneration for the unquestionable integrity of the man's artistic and spiritual morale, we believe that his art is vastly overrated, and we believe that will come when its inherent incompleteness will be detected and acknowledged. Wyant was unquestionably the weakest of our early painters, and an endorsement is accorded him that might better be accorded the work of a number of our contem-





## BIG PRICES FOR THE HEARN COLLECTION.

### A MUCH-DISCUSSED PICTURE.

(FROM OUR SPECIAL CORRESPONDENT.)

NEW YORK, MARCH 3.

Prices at the sale by the American Art Association of the art collections of the late Mr. George A. Hearn, owner of the down-town dry goods store, which began last Monday and will conclude to-morrow, have far exceeded the most generous estimate. The total yesterday exceeded a million dollars (£200,000).

The chief lot of the pictures was the much-discussed version of the Duke of Westminster's "Blue Boy" (Master Buttlall) by Gainsborough, which Mr. Hearn prized above all his pictures, and for which he paid a large sum in 1800. The picture had been in America for some years, and its former owner, Mr. W. H. Fuller, in 1898 printed an exhaustive pamphlet on the rival claims of the two versions. The picture, which is a whole-length life size, was exhibited at Messrs Hogarth's gallery, Mount-street, Grosvenor-square, London, in July, 1870, and caused a great deal of discussion at the time in the press. It is unquestionably a very fine picture, and now sold for \$38,000 (£7,600).

Another remarkable price was paid for Turner's "Pitzalan Chapel, Arundel," which was bought at a sale at Christie's in 1888 for 320 guineas, and now again changed hands at the very advanced price of \$2,050 (£410). A fine Venetian scene by P. Guardi, the entrance to the Grand Canal, with numerous gondolas and other boats, brought \$10,400 (£2,080); a large picture of classical ruins by the same artist, \$5,100 (£1,020). A picture by R. F. Bonington sold for \$4,800 (£960); a whole-length portrait of Lady Stanhope, by Francis Cotes, \$5,300 (£1,060); two portraits ascribed to Sir Joshua Reynolds, Dr. Burney and Lady Spencer, sold respectively for \$5,000 (£1,000) and \$5,300 (£1,060); Romney's early portrait of Miss Hollingsworth, a three-quarter length, \$8,100 (£1,620); a portrait of an unknown lady by J. Zoffany, \$4,900 (£980); a group of the Hornby children by Sir William Beechey, \$4,000 (£800); and a work by George Morland of a sow and her young, apparently the W. H. Forman picture which sold for 96 guineas at Sotheby's in London in 1899, now fetched \$4,200 (£840).

A version of Sir Joshua Reynolds's "Ages of Innocence," bought a good many years ago, sold for \$1,700 (£340); a small version of John Constable's "Valley Farm," which belongs to Miss Constable, brought \$2,000 (£400); and Tom Mostyn's "Domain of Arnhem" brought \$3,000 (£600). One of the several pictures by D. Y. Cameron, "Ben Ledi," painted in 1910, sold for \$2,050 (£410). Other pictures and prices were:—W. Orpen's "On the Beach," \$1,050 (£210); Julius Olsson's "Silver Night," \$750 (£150); Austen Brown's "By the River," \$525 (£105); and Harold Steed's "Roses and Chintz,"—which was in the Royal Academy in 1908—\$725 (£145).

## HIGH PRICES AT THE HEARN SALE.

(FROM OUR SPECIAL CORRESPONDENT.)

NEW YORK, FEB. 26.

The sale of the extensive art collections of the late Mr. George A. Hearn, of this city, which were described in *The Times* of December 27 last, is now being held here by the American Art Association. As was anticipated, high prices are being realized. A black hawthorn vase fetched \$24,000 (£4,800), and a picture by the American artist George Innes, "Wood Gatherers," \$30,800 (£6,160). The works of other American artists included two by A. H. Wyant, "In the Adirondacks," \$21,500 (£4,300); and a small summer landscape \$10,100 (£2,020); a landscape by J. F. Murphy \$15,000 (£3,000); and a landscape by Ralph Blakelock, \$17,500 (£3,400).

The late George A. Hearn's "whose" extensive art collections are now on exhibition at the American Art Galleries, where, most effectively arranged and displayed under the accomplished and experienced direction of Miss Lorenz, they fill not only the nine galleries usually devoted to pictures, porcelains and furniture, but the three large print and bookrooms, and even the salesroom—and which are to be sold by Mr. Thomas E. Kirby of the American Art Association—the art properties at the galleries on every afternoon of next week and Monday afternoon of March 3, and the pictures in the Plaza Hotel ballroom, Monday to Friday evenings inclusive, also of next week; was not an ordinary collector.

This is proven not only by the wide range and variety of his collections—now or the first time really known, as they are displayed at the galleries—even to his host of friends whom he delighted to entertain at his city residence—and even at his place of business, where he kept, not only the overflow from his too small house, wall and floor space, but even some of his best loved treasures, but from the evidence they give of a constant and persistent pursuit of art from sheer love of the pursuit and the subject, not from the mere pride of possession and desire to emulate or surpass fellow collectors, which, it is to be feared, are the inciting cause of much of the collecting of art in America.

### A Collector of Art for Pleasure—Not Gain

From a close acquaintance and friendship of many years, the writer can testify to the dead collector's sincere pleasure in searching after and securing art works from the delight he found in them—and the joy of capture. He was not a bidder at auction sales—he preferred the visit to the studio and the artists' club—the exhibition private view, and especially the journeying to European art centers, and to such leading American exhibitions as the International Carnegie in Pittsburgh. In all these places he studied and bought—not works of any one school or painter—although he had his favorites among the older and modern schools and artists and artisans, but because he liked and found pleasure in a work or works. Take, for example, some of his last purchases—the clever oils of the modern Russian, Nicolas Fechin; the Englishmen, Tom Mostyn, David Y. Cameron, E. A. Hornel, Hughes-Stanton, Harold Speed, Austen Brown and William Orpen; the Frenchman, Raphael Collin, and the Spaniard, Jures, men, save Orpen, not well known here and whose works were therefore certainly not bought for investment, but because he liked them. The same incentive to acquire, not for names, but for personal liking, influenced many of his purchases of older pictures, as for example, the strong landscapes of the little known early Spaniard Collantes, and it has been an error—a prevalent one in art circles—it must be admitted, that Mr. Hearn had not sufficient art knowledge to prevent his acquisition of wrongly or even falsely attributed art works at times.

Starting with a love of art, he acquired, in time, and through constant study, a more than ordinary knowledge, and while, of course, he made mistakes and did purchase wrongly attributed and, it is to be feared, falsely attributed works now and then—any fair minded, competent person must frankly admit, after a careful study of his vast possessions as now displayed, that the good far outweigh the poor among them. There have been and will be carping critics of some of the pictures, the ivories, pottery and porcelains, and other objects to be dispersed next week in this most unusual sale, and the auction of the season—but who among collectors could have amassed collections of such wide range and variety, and among which are so many real treasures, and made fewer mistakes than did Mr. Hearn?

### Services to American Art

But apart from Mr. Hearn's standing as an art collector, American art and artists, American museums and the cause of art in general in the United States, owe Mr. Hearn a debt of gratitude which can never be sufficiently appreciated. He was in truth an art patron and benefactor, always ready to respond to the call of art and art upbuilding in this country. How many other American collectors of the few here who ranged afield in their collecting bought and supported American art as he did? The Metropolitan Museum—of which he was for many years a trustee—owes, chiefly, to Mr. Hearn, its interest in and acquisition of American pictures—and art in general—made possible, after long years of neglect

foreign director and successful American trustees. His gift of a most superior collection of American pictures to the museum, and his creation and bequest of a fund for the purchase of American pictures and their upkeep, in the museum by Mr. Hearn, followed and kept pace with his persistent advocacy of American art, and the necessity of its acquisition by the museum, to his fellow trustees. He proved his faith by his works, and it is gratifying to record that his finest pictures, taken as a whole group, and the sale of which will be the feature of the coming auction, are by modern American painters.

### Wide Range of Collection

It is of course impossible in a single article and, with limited space, to give even an idea of the variety and interest of the Hearn collections. The handsome catalog de luxe, in which the many thousand items are well described by competent writers and students, and the more striking of which are beautifully illustrated, is in itself a study of days. No art collections have ever come of the N. Y. market which excel those of Mr. Hearn in range and variety.

### The Much Discussed "Blue Boy"

It has been thought wise to give, as the frontispiece of the *Art News* this week, a reproduction of the well known picture, entitled "The Blue Boy," for familiar as it is through countless reproductions, public interest will centre in its auction fate. Whether, as the late William H. Fuller, at the sale of whose pictures, Feb. 23, 1898, Mr. Hearn purchased the canvas for \$50,000 believed, and as Mr. Hearn firmly believed to his death, this picture is the original "Portrait of Master Buttlall," better known as "The Blue Boy," by Gainsborough, or another version by his master hand of the similar work owned by the Duke of Devonshire, or, as has been argued, a copy by no less a hand than that of Hoppner, or even by some lesser brush, of the Devonshire picture, may never be known, but that the Hearn canvas is a striking and impressive one cannot be gainsaid. It is generally believed that Gainsborough first showed "The Blue Boy" at the Royal Academy of 1770 and the earliest mention of the work is found in Jackson's essay on Gainsborough, published ten years after the artist's death, where it is spoken of as "already famous." Edward Edwards, in his sketch of Gainsborough in his "Anecdotes of Painters," published in 1808, says the work "is now in the possession of Mr. Hoppner," which gives credence to the theory that Hoppner copied, as well he might have been tempted to do, so fine a subject.

There has never been any question as to the authenticity of the Devonshire "Blue Boy," and so the question remains: Who painted the Fuller-Hearn version? The controversy over this picture, which has raged for many years, will be again revived by its present offering for sale.

### Early English Pictures

Of the other early English pictures in the Hearn collections, some are of unusual quality, but they vary much in merit. The works of the Norwich school, two of the seven examples of Constable, two of the five Boningtons, Cotes' "Lady Stanhope," Raeburn's "Portrait of a Gentleman," the soft-toned church interior, by the great Turner, and Reynolds' "Dr. Burney" are perhaps the best.

### Works by Early Continental Masters

Of the early Continental schools there are several examples, notably, two of Albani, typical in color, a "Portrait of an Artist," given to Ferdinand Bol, two Bonifazio's, two Coellos, two examples of the old Spanish landscapist, Collantes, a Gerard Dou, a fair Goya portrait, three large and superior Guardis (one, "Ruins with Figures," beautiful in quality), a Palma Vecchio, a Pourbus, several examples of the old Dutchman, Van de Helst, Van der Neer, Van de Velde, Van Goyen, van Ostade, Verspronck, Victoors and Jan Wynants, which are worthy of attention.

### Modern Foreign Canvases

The modern foreign schools are fairly well represented, notably by a splendid group of ten Boudins, two Brascassats, three Cazins, a figure Corot, three Coutures (including his famous large composition, "Love Drives the World"), two of three

three Dupres, a Fromentin, two Hagnonies, a Jongkind, two Laverys (a landscape and a figure), two Michels, a Pasini, a Pokitnow, a Raffaelli, a Ribot, a Roybet, two Troyons, a Ziem and a Zorn.

There are, of the modern Dutchmen, examples of Kever (4), Jacob and William Maris, Mauve (cattle), Neuhuys, Israels and Weissenbruch, while of other nationalities, not already mentioned, one finds Thaulow, Olsson, Cabat, Courbet, Fechin, Lerolle, Albert Lynch, Marilhat, Meunier, Shannon and Vollon, all well represented.

### The Modern Americans

Lastly, one comes to the really remarkable group of oils by modern Americans, a school in which Mr. Hearn much delighted, and whose dispersion, if one is not mistaken, will perhaps prove the feature of the sale. Seldom have so many really superior works by the best among our native painters come to the auction block. While Mr. Hearn favored certain painters, his taste was catholic in American art. George Bogert, who was from a youth his protégé, is represented by no less than 32 examples,

which will show the range of his good art. The panel of six Blakelocks, among them the "Moonlight and Clouds" and the "Landscape at Sunset," will excite lively competition, as will also the equally fine panel of eight Wyants, all of his best period, the "Wood Gatherers" of George Inness and his two other examples, the two Homer Martins and especially the five splendid Murphys. Other Americans well exemplar are Bunce, Emil Carlsen (his Academy picture, "The Surf"), Bruce Crane (2), Daingerfield, Dannat, Charles H. Davis, Death, Dessar (3), Dewey, Dewing, August Franzen (5), B. R. Fitz, Gauley, Swain Gifford, Hassam, Hawthorne, George Hitchcock, Alfred C. Howland (7), George Inness, Jr., Jongers, Kost, La Farge, Louis Loeb, Mull H. Low, Thomas Moran, Naegle, Nisbet, Ranger, Rehn, Theodore Robinson (4), Sartain, Smedley, Snell, Alice Kent Stoddard, Tryon (3), Horatio Walker, Edwin Lord Weeks (7), Guy and Carleton Wiggins and Irving Wiles.

### Other Art Properties

The art properties of Mr. Hearn, outside his pictures, are so numerous, so varied and of so many different kinds, that it would require pages to even attempt to describe or detail them. Suffice it to say that it will take an entire afternoon, that of Monday next, to dispose of the jades, lacquers, enamels and cabinet objects alone; Tuesday afternoon to disperse the old Chinese blue and white and decorated porcelains, and European and Oriental bronzes, while on Wednesday the sale of the antique single color porcelains, will take several hours.

The large and remarkable collection of ivory carvings will consume the afternoons of Thursday and Friday, while Saturday afternoon will be devoted to the dispersion of the decorated Oriental and other porcelains, and the furniture, Oriental rugs and embroideries. Even the afternoon of Monday, Mar. 4, will have to be given to the winding up of this unique sale, with the dispersion of the miniatures, snuff boxes, European ceramics, Greek and Roman glass, Hispano-Moresque plates and miscellaneous objects.

It must be remembered that vast as are the properties to be sold next week, that Mr. Hearn had before his death given several collections of art objects to the Metropolitan Museum, and that Mrs. Hearn bequeathed the same Institution the large collection of watches left her by her husband.

James B. Townsend.



## CHEER FOR THE ART WORLD

The result of the sale at auction of the art properties of the late George A. Hearn, with the totals of two sessions of the dispersal of the art objects, this and Monday afternoons, to still be added is sufficiently large today to rank the entire sale as one of the most successful of its kind ever held in this country.

And this result has come in a period of unprecedented depression in the art world in this country, due to the war and the conditions it has brought, and has confounded the predictions of the pessimists who have for weeks argued that the event would be a failure.

Psychologically the Hearn sale result is the best possible that could have happened to American art interests at this time, apart from its financial success. It proves, as we have argued for many years, that good art is not only an education but one of the best possible investments, and it has directed the attention and thoughts of the art public and of the public at large, which had been seemingly turned away from any idea of art purchasing or study, back again to the subject. An analysis of the prices brought at the sale will emphasize our argument as to the wisdom of purchasing good art works. When an American picture like George Inness' "Wood Gatherers," purchased for \$2,000 in 1891, only 27 years ago, and sold at auction in 1899, only 19 years ago, for \$5,600, can appreciate in that short period to \$30,800, when a living artist like J. Francis Murphy can see one of his landscapes sold to Mr. Hearn a few years ago for \$300, bring \$15,600 and when a Wyant sells for \$21,000, a Blakelock for \$17,500 (and not a record price), etc., is it not a cause for rejoicing by all lovers of their country when they realize that our native art has at last "come into its own"?

It was only 32 years ago, or in March, 1886, that the sale for \$25,000, also by Mr. Kirby, the auctioneer of the Hearn treasures at Chickering Hall of Vibert's "Missionary's Story" to the late C. P. Huntington for \$25,000, and of Jules Breton's "Communicants" at the same Mary J. Morgan sale for \$33,500 to a Mr. Watson, made a sensation the world over, and now American pictures pass those figures at auction.

The Hearn heirs and the auctioneers are to be congratulated upon the success, especially at such a time in our history, of this week's remarkable art sale, but the art lovers of America and the world are the most to be congratulated, for the belief in art as an investment and an education has been, through this event, more than confirmed and strengthened.



## ART SEASON'S REVIVAL

As we predicted last week, the unexpected success, on the whole, of the art auction thus far of the season—that of the Hearn collections, and especially its proof of the phenomenal rise in values of modern American landscapes, has brought life and hope to an art season which, while marked by unusual activity in the matter of exhibitions, has not until now been one of financial activity or good business.

Ever since the sale the dealers' galleries and studios, not only in New York, but throughout the country have been well patronized and the psychological effect of the sale, which we noted last week, in turning the thoughts and attention of the art-loving and buying public again to the subject of art has been most noticeable.

This result has also proven that large and important art auction sales are, especially in a dull season, more beneficial than hurtful to the art trade. Now comes the announcement that the Bardini sale of early and Renaissance art objects postponed from last December, and which might not have been held at all this season, had it not been for the Hearn sale success, will take place in early April. This will give another fillip to the then waning season, which, as it now looks, may end as happily as it opened gloomily.

## SALE OF AMERICAN ART COLLECTION. 27-12-17.

### THE RIVAL "BLUE BOYS."

We are informed by a telegram from a special correspondent in New York that the extensive art collections of the late George A. Hearn will be sold by Mr. Thomas E. Kirby, of the American Art Galleries, New York, next February.

Mr. Hearn, who was the owner of a big dry goods store in that city, died four years ago, a biographical notice appearing in *The Times* of December 3, 1913. He left a fortune of over £1,400,000. The death of his widow in April last has given the executors of the estate full control of the art collections, and a public sale has been decided upon.

Mr. Hearn was for many years well known in Europe, and especially in England, as a keen collector of pictures. He was a Trustee of the Metropolitan Museum in New York, to which he had long been a generous contributor, giving it pictures of the estimated value of £100,000 and a sum of £50,000, the interest of which was to be devoted to the purchase of works by living American artists. His private collection filled his house at 46, East 69th Street, and covered many of the walls in his great store.

There are in all several hundred pictures by ancient and modern artists, and these will be sold by Mr. Kirby in the ball room of the Plaza Hotel during five evening sessions, while the ivory carvings (of which Mr. Hearn had a large collection) will, with other objects of art, be sold on five afternoons in the galleries of the American Art Association in Madison-square. The pictures include many fine things. Mr. Hearn perhaps cherished most his much-discussed version of Gainsborough's "Blue Boy" (Master Buttall), of which another version belongs to the Duke of Westminster, and is generally accepted as unquestionably the work of Gainsborough himself. The picture in the Hearn collection was exhibited at Messrs. Hogarth's galleries, Mount-street, Grosvenor-square, in July, 1870; it attracted a great deal of attention. At an interval of some years it was acquired by Mr. W. H. Fuller, who made exhaustive researches into the history of his version, and printed a monograph on the subject. His collection was sold in New York on February, 25, 1893, when the "Blue Boy" failed to reach the reserve of, we believe, \$10,000. There can be no doubt that the picture, which was acquired privately by Mr. Hearn after the Fuller sale, will again excite much interest and provoke keen discussion.

Besides a large number of pictures, chiefly portraits, by artists of the Early English school, there are examples of modern English and French artists, and a great number by modern American artists. These were purchased chiefly from the artists themselves, when their pictures were to be had at a few hundred dollars each. For some years past American art has found favour with home collectors, and prices have gone up accordingly.

### NATIVE ART APPRECIATES

The sale at the second session of the Hearn auction at the Plaza, Tuesday evening last, of "The Wood Gatherers" of George Inness for \$30,800, of J. Francis Murphy's "Landscape" for \$15,600, of Wyant's "In the Adirondacks" for \$21,500, of Blakelock's "Landscape" for \$17,500, and of a figure work by Theodore Robinson for \$5,000, all record prices for the work of these men, save for Blakelock, whose "Moonlight" brought \$20,000 a year ago, was not only emphatic proof that the best modern native art has at last "come into its own," but also that the judgment of the earlier buyers and collectors of the best American pictures was sound. They have never lost their faith in the sure and great appreciation of values in such works and their reward has come, fortunately to some, in their lifetime.

What must have been the emotions, for example, of that sincere and deservedly successful collector of modern Americans, Mr. Thomas B. Clarke, when he saw the really great Inness, a canvas painted and dated 1891, for which he paid some \$2,000, the prevailing price of works by the master of this size at that period, and which sold in the Clarke auction of 1899 for \$5,600 to Mr. Hearn, receive a first bid of \$25,000 on Tuesday night last, and finally sell to Scott & Fowles for the record price, not only for an Inness, but for any American picture at auction, of \$30,800?



## HEARN ART OBJECT SALE

The first session of the sale of the George A. Hearn collection of art objects, Monday aft., at the American Art Galleries, was devoted to the dispersal of jades, enamels, lacquers and marble statuettes.

There was a good attendance, and while certain objects provoked spirited bidding and brought fair prices, a number of bargains were obtained and a total of only \$5,719 was obtained for the 241 lots.

No. 183—A carved Ch'ien-lung Peking lacquer vase of oviform brought \$300, the highest figure, from R. Hickson.

Other sales of interest included a Viennese lapis-lazuli and enameled scepter, the faceted pear-shaped head formed of pyramidal spikes pierced and enameled and set with pearls, the pointed finial surrounded by a band of Gothic niches filled with figures of knights in armor. W. W. Seaman, agent, \$250.

No. 221—Viennese XVI century ostrich shell enameled and silver gilt standing cup and cover. S. Schepp, \$180.

No. 223—Viennese enameled clock and cabinet, formed as a Gothic tower. F. Baumeister, \$145.

No. 217—Viennese enamel XVII century crystal vase. F. Baumeister, \$160.

No. 185—Cinnabar Ch'ien-lung lacquer presentation box. Roland N. Moore, \$130.

### Second Afternoon Session

Hawthorne jars, cloissone enamels and bronzes, and Oriental decorated gallipots and temple jars, were offered at the second session, when Mr. Otto Bernet was auctioneer, Tuesday afternoon, for a total of \$35,423.

The sensational feature was the sale of a large, tall K'ank-hsi black hawthorne vase, which brought the record price in America for a single piece of porcelain, of \$24,000, and which was secured by Duveen after a round of spirited bidding between Parish Watson, chief underbidder, who stopped at \$23,900, C. T. Loo, Yamanaka & Co. and Roland N. Moore.

The second highest figure of \$1,100 was obtained for No. 316, a blue K'ang-hsi ovoid hawthorne ginger jar; fine hard paste porcelain with deep cobalt-blue reticulated ground, from Mr. Roland N. Moore.

No. 387—A massive decorated globular Ming jar with figures of eight Taoists. Yamanaka & Co., \$870.

No. 380—Imperial decorated oviform Ch'ien-lung vase. F. W. White, \$620.

No. 388—Large oviform Chinese jar of dense hard paste, coated with a cobalt-blue glaze. Roland N. Moore, \$470.

No. 311—Blue and white K'ang-hsi ovoid hawthorne ginger jar, deep blue ground. F. Muller, agent, \$330.

No. 378—Tall cylindrical K'ang-hsi vase; clear white hard paste with monochrome peachbloom glaze. F. W. White, \$360.

### Third Afternoon Session

K'ang-hsi sang-de-boeuf vases, peachbloom water receptacles and monochrome Ch'ien-lung bottles were dispersed at the third session, which took place Wednesday, for a total of \$10,476.50.

No. 591—A K'ang-hsi sang-de-boeuf vase with brilliant glaze brought \$1,100, the top figure, from G. F. Saito.

The second highest figure, \$670, was paid by Mr. Samuels for a Sung monochrome yellow bottle.

Other sales were: No. 590—A tall K'ang-hsi sang-de-boeuf vase. Roland N. Moore, \$490.

No. 625—Translucent K'ang-hsi Imperial yellow vase; cylindrical club-shape. H. R. Mallinson, \$450.

No. 561—K'ang-hsi peachbloom water receptacle; semi-globular shape. Duveen Brothers, \$400.

No. 562—K'ang-hsi peachbloom water receptacle; semi-globular. G. F. Saito, \$350.

### Fourth Afternoon Session

European carved ivories, including statuettes, relief panels ornamented with legendary and historic subjects, powder flasks and tankards, were dispersed at the fourth session Thurs. aft., for a total of \$21,387.

No. 862—A carved ivory rose-water ewer and dish: "Bacchanale at the Court of Venus," brought \$625, the top price, from T. Barth.

No. 846—Statuette: Venus. George H. Pepper, \$550.

No. 773—Three relief panels: scenes in the Thirty Years' War." Miss Lorenz, agent, \$520.

No. 786—"Rape of the Sabine Woman." Brooklyn Museum, \$550.

No. 844—Tankard: "The Revels of Neptune and the Naiads." W. B. George, \$480.

No. 776—Relief panel: "Faun with Children and Goat." Miss R. H. Lorenz, agent, \$420.

No. 792—Circular vase, the body decorated with a procession of children. Miss Lorenz, agent, \$350.

### Fifth Afternoon Session

Carved ivory groups and statuettes of mythological subjects and historical triptychs in the Hearn collection, were dispersed at the fifth session of the sale, which took place Friday afternoon.

The sale netted a total of \$37,972.50, making for the five afternoon sessions, \$110,978.

Interest centered in the large triumphal

car of the Emperor Maximilian I (No. 1100), which proved the feature of the afternoon. It was purchased by J. J. Austin, after a round of spirited bidding for \$2,500, the top price of the sale.

No. 1095—"Hercules, Deianira and the Centaur Nessus." Brooklyn Museum, \$10,000.

No. 1097—Decorative plateau, representing Frederick II, of Germany, and scenes from his conquest of Jerusalem. Captain Delamar, \$785.

No. 1070—A Spanish triptych, comprising a composition of eight panels, and representing the figure of Christ at the column, on the Cross and before Pilate. Brooklyn Museum, \$725.

No. 1091—"The Last Supper." A large group and a composition of thirteen figures seen at full length, Christ on the far side, in the center. J. J. Austin, \$750.

No. 1071—"Charles V Entering Antwerp," triptych. In the center (which is snudered), the victorious emperor rides into the city. J. K. Johns, \$750.

No. 1085—Massive ivory tankard: "The Festival of Flora." W. G. Irwin, \$550.

## Hearn Art Object Sale

(Concluded from last week)

The Flemish tapestries, and tapestry panels, art furniture, and European bronzes and porcelains in the George A. Hearn collection were dispersed at the sixth session of the sale, Saturday, March 2 last, at the American Art Galleries, when a total of \$42,228 was realized.

No. 1232—A set of six Louis XV tapestry armchairs brought \$5,100, the top price, from Mr. George B. Wheeler.

Other sales were:

No. 1231—Set of six Louis XV armchairs, tapestry covered decorations. La Fontaine's Fables. Miss Lorenz, agent, \$4,260.

No. 1255—French Renaissance needlework panel center of petit point. P. W. French & Co., \$2,600.

No. 1256—XVII century Flemish tapestry. Duveen Bros., \$1,750.

No. 1230—Louis XV tapestry and gilt wood settee. Miss Lorenz, agent, \$1,525.

No. 1229—Pair of Louis XV Bergeres. Miss Lorenz, agent, \$1,300.

No. 1215—Pair of bronze statuettes: "The Bacchantes." Miss Lorenz, agent, \$1,000.

No. 1262—XVII century Flemish tapestry. Lans Co., \$1,000.

No. 1205—"Lion Crushing a Serpent" (bronze), by A. L. Barye, modeled in 1832-33, a reduction of the colossal group in the Tuileries gardens, Paris. Miss Lorenz, agent, \$900.

No. 1180—Two XIX century black hawthorne beakers, with slender oviform bodies and trumpet-shaped necks. Muller, \$800.

## Hearn Art Object Sale

The seventh and concluding session, Monday afternoon, brought a total of \$6,472, making a total for the seven afternoon sessions of \$159,678, and a grand total for the entire sale, including the paintings, of \$763,623.50.

No. 1454—An XVIII century Dutch 18-carat gold snuff box brought \$245, the top price, from Otto Bernet, agent.

Other sales were:

No. 1455—XVIII century French gold snuff box, spindle-shaped. B. Kroepelian, \$225.

No. 1337—III century, B. C., tanagra terra-cotta statuette. Miss R. H. Lorenz, \$170.

No. 1410—English portrait miniature of the Misses Rushout. (After Andrew Plimer). W. B. Lawrence \$155.

No. 1474—Two XVIII century Persian faience bottles. R. Reed, \$100.

## HEARN ART FOR BROOKLYN

The Brooklyn Museum is indebted to Mmes. Herbert Spencer Greims, Clarkson Cowl and Percival M. Barker, daughters of the late George A. Hearn, for a series of ivory carvings, selected by the Museum authorities and purchased at the recent sale of the Hearn collection with funds presented by these ladies. 16-3-18

Of the eleven pieces, three are mediæval and eight Renaissance.

